THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 449. Friday, May 2, 1823. Price 1d.

DRURY-LANE.

The Operatic Drama of *Rob Roy*, was performed last night, to a rather numerous audience. Of Mr. Cooper's *Rob* we have before spoken of—it has vigour, and occasional point, but, altogether, we do not feel impressed with the true idea of the character by his personation. His eye roves too much—his voice does not accommodate itself well to *Rob's* plain, blunt, speeches—his air and manner do not partake of the mountain freedom—in short, his *Rob* is a very respectable, but not a distinguished performance. The next character of importance in the Piece, is the *Baillie Nichol Jarvie*, a genuine caricature of the Scotch tradesman and magistrate. This is always admirably supported by Mr. Liston, who, with a sufficient northern twang, just mixes enough of *seriousness* to make the Baillie a very amusing fellow; for every one knows that Liston's *gravity* exceeds in comicality the best grinning through a horse-collar ever beheld. To be sure, his smile, or rather the twist of his nose and mouth, is another of his ludicrous powers, but if we want a good laugh, we, for ourselves, prefer his most perfect solemnity of phiz, including that side-bursting cock of the eye, which with a corresponding dry joke, and a grotesque attitude of dignity, make him irresistible.

Miss Stephens sang divinely;—she was encored in "*The Highland Laddie.*" The song of "*Auld lang Syne,*" by Mr. Melrose, &c. was encored. In the Divertisement of *The Hall of the Caravan*, Miss Tree, Mrs. Noble, and Mrs. Byrne, were enthusiastically encored in the *Hornpipe a l' Anglaise.*

Simpson and Co. concluded the Entertainments most pleasantly.

COVENT GARDEN.

The Comedy of *The Way to Keep Him*, was acted last night in the very first style of excellence. Mr. C. Kemble's *Lovemore*, is an admirable piece of acting.—There was a moderate house.

Miss Paton's Benefit, we see, is fixed for Wednesday the 14th inst. when the pleasant Comedy of *The Belle's Stratagem* is to be performed;—*Doricourt*, by Mr. C. Kemble, and *Letitia Hardy*, by Miss Isabella Paton, our fair vocalist's younger sister. This very young lady has only appeared once on the stage—at the Haymarket last

season—where she gave proofs of considerable talent. We understand that she has since been preparing herself for the profession as a permanent pursuit, and that at the private rehearsals, she has given promise of being one day a most distinguished actress. In the character of *Letitia*, which she has chosen to appear in, she is said to be particularly happy. With the novelty of this debut, and the distinguished vocal and instrumental assistance Miss PATON has had offered her, added to her own bright attractions, it must be supposed her Benefit will be a most productive one.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

PERCEIVING in your Paper of this day, a partial account of the Fracas which took place at Drury Lane Theatre, on Thursday evening last, I hasten to lay before your readers a full and impartial statement, which I am enabled to do, as being one of the party who on that evening was so grossly ill-treated. Happening to pass the Theatre just about the time of half-price with a few friends, and wishing to spend a rational hour, we went in, *first enquiring of the money and check-takers, whether there was sufficient room in the Pit, which being answered in the affirmative*—judge our surprise on entering the lobby, when we found that not only the pit, but that all the avenues were completely thronged, with persons in a similar situation with ourselves. Finding we had become the dupes of those who *ought to be* stationed for the purpose of giving correct information, we applied for the return of our money, which was refused with the usual intimation that there was plenty of room in the boxes, if we chose to pay the difference in the price of admission. Not willing to accept their offer, we, as well as the other deceived individuals, returned to our old stations, and called upon the Manager, which, as might naturally be expected, created a confusion in the house. The Manager, (as we have since understood, for we could neither see nor hear at the time) came forward, and made the statement mentioned in your correspondent's letter: but in the mean time a posse of officers made their appearance, and without any additional noise on our part, proceeded with their usual ferocity to drag us from the Theatre to Covent Garden Watch-house, where, after remaining some time, without the fellows daring to bring a charge against us, Mr. DUNN, the Treasurer of the Theatre arrived, and after lamenting the proceedings, told us we might have our money returned, and we were at liberty to depart. This is a true and plain statement of the facts which actually occurred. * * * * * * *

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I am, Sir, your obedient Servant,

London, April 29, 1823. *ONE OF THE AGGRIEVED.*

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Tragedy of

WALLACE.

SCOTS.

Wallace, Mr MACREADY,
Comyn, Mr EGERTON, Stuart, Mr MEARS, Ramsay, Mr HUNT,
Douglas, Mr ABBOTT, Monteith, Mr BENNETT,
Angus, Mr RYALS, Athol, Mr GEORGE, Lorn, Mr LOUIS,
Kierly, Mr COMER. Fergus, Mr JEFFERIES,
Allan, Mr. King,
ENGLISH.—Clare, Mr CHAPMAN, Sir Reginald, Mr, CLAREMONT,
Lord de Clifford, Mr. HORREBOW,
Helen, Mrs. FAUCIT.

After which, (58th time) a new Grand Pantomime, called

Harlequin and the Ogress.

Or, The Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
Windlet, Trindlet, and Spindlet, Messrs. Norris, Ley, and Dumbleton.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2---THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR[illegible]
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master LONGHURST,
Scene 3.---The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter to the Castle, afterwards Clown) Mr. GRIMALDI,
Scenes 4 and 5—ENTRANCE and CHAMBER OF SLEEP.
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 6 and 7---The Egyptian Pyramids---The Port of Rosetta.
8 and 9---Pavilion Palace, Brighton---Waterloo Bridge, by Moonlight.
Scene 10---Quadrant in the New Street.
Scene 11---HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12---Village near London.
Scene 13—No. 33, Pall Mall, what happened there, and the Consequences.
Scene 14 and 15—Outside of Pastry Cook's—Inside of ditto, on Twelfth Night
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving PANORAMIC SCENES.
Scene 17—Leith Harbour, and a Grand Procession down Carlton Hill.
Scene 18—Edinburgh Scene 19—Cottage and Blacksmith's Shop.
Scene 12—The Palace of the Fairy Blue Bell.

To-morrow, As You Like It, with Harlequin and the Ogress.

New Theatre Royal, Drury Lane.

This Evening will be performed Shakespeare's Play of The

Merchant of Venice.

Duke of Venice, Mr POWELL,
Salanio, Mr YOUNGE, Salarino, Mr MERCER,
Shylock, Mr KEAN.
Antonio, Mr POPE, Tubal, Mr MEREDITH,
Bassanio, Mr COOPER,
Gratiano, Mr PENLEY, Lorenzo, Mr HORN,
Launcelot, Mr LISTON,
Gobbo, Mr GATTIE, Stephano, Mr HONNER,
Balthazar, Mr Coveney, Leonardo, Mr Turnour.

Portia, Mrs W. WEST,
Nerissa, Mrs ORGER, Jessica, Miss POVEY,

To which will be added, a New Divertisement, called The

The Swiss Villagers.

The principal Characters by Mr. and Mrs OSCAR BYRNE,
Mr and Mrs NOBLE, and Miss TREE.

After which, the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr J. BARNES, Andrew, Mr KNIGHT,
Captain Danvers, Mr PENLEY, Coachman, Mr W. H. WILLIAMS,
Lubin Log, Mr. LISTON,
Flexible, Mr HARLEY, who will sing *The Humours of a Play-house*
John Brown, Mr HUGHES, Waiter, Mr COVENEY,
Laura, Miss CUBITT,
Mrs Hillary, Mrs ORGER, Maid, Mrs COVENEY,

To-morrow, The Marriage of Figaro, with Deaf as a Post, and Simpson and Co.